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THIRTEENTH YEAR P.R.W.C. & E.

## THE WAGNER FESTIVAL AT BAYREUTH.

(From the "Times.")

The rehearsals for this long-talked-of and unexampled celebration are over; and, we have reason to believe, the result is eminently satisfactory to Richard Wagner himself. What has been hitherto disclosed it is the privilege of very few to take note of, inasmuch as, with the exception of the singers, players, decorators, machinists, &c., engaged in the performances, only some of the most intimate friends of the poet-musician were admitted. Among these must have been a privileged contributor to a local journal, who, under the signature of Heinrich Porges, has contributed glowing accounts of the rehearsals one after another as they occurred, and whose descriptions have not merely enlightened the inhabitants of Bayreuth in particular and Bavaria in general, but penetrated through various channels to other and remote corners of the earth. Herr Porges, comparing his demigod to Æschylus and Shakspeare, with Beethoven thrown in, leads us to expect much; and if but a fourth part of what he affirms be accepted as gospel, an exhibition without precedent is really in store for us.

Twelve months ago we gave some account of Wagner's artistic career and his persevering efforts through a long series of years, amid all sorts of ups and downs, to reach the position he now occupies, and to place before the judgment of the world a realisation of what may be termed his life's dream. Further consideration, however, of various incidents which help to make up the sum of his unremitting endeavours may, at this critical moment, when he who has so severely judged others must be judged himself in turn, not be without interest, especially to the large number among us who have watched his career from the beginning. Franz Liszt, the world-famed pianist—Abbate Liszt, as of late he has come to be styled—was first to perceive in Wagner that which very many fail to perceive even now—a genius born to refine and purify the lyric stage, and, by setting musical and dramatic matters on a proper footing, consorting them as they should be consorted, to endow it with newly awakened life. Liszt, unsought for and of his own free will, brought out *Tannhäuser* at Weimar, in which small though historically interesting town, the acknowledged "Emperor" of what Wagner has somewhere humorously described as "Hammer-music" (the musician of the *Zukunft* is not renowned as a pianist of mark) reigned for a lengthened period a sort of harmonious Goethe. He not merely caused *Tannhäuser* and, subsequently, at Wagner's own suggestion, *Lohengrin*, to be given, as efficiently as they possibly could be given with the means at his disposal, but extolled both operas to the skies in journals and isolated pamphlets. The result, according to local opinion generally, and that of the preacher of the "Drama of the Future" in particular, being in each instance a success, the generous Liszt urged on to fresh endeavours the ambition of his new protégé. "Behold," said the Hammer-King, "thus far have we arrived; now create for us some new work that we may advance still farther." For this we have Wagner's own authority, in that original and remarkable "*Communication to my Friends*" through which he confidentially unfolds himself, and which forms a preamble to the first published edition of his three dramas (the "word," without the music), *Der Fliegende Holländer*, *Tannhäuser*, and *Lohengrin* (1852). Although, like much else he has written, addressed, in accordance with his avowed intention, exclusively to his "friends," the "*Communication*" found its way into print, and, bound up with the text ("the word") of the three librettos above named, became accessible to all who cared to peruse it. From the same authentic source we learn that, uncertain and perplexed as to the manner in which the story of *Siegfried's Tod* should be presented, Wagner had contemplated the earthly life of the Saviour as a theme for the next embodiment of his peculiar art-doctrines. A statement of the motives which led to such an idea would scarcely edify those not versed in Wagnerian mysteries; and the uninformed may read with equanimity that "a clear undeceptive glance at the outward world" sufficed to convince him that he must inevitably abandon the subject. This was about the time of the Dresden

revolt, in which, regarding it as the beginning of a general uprising in Germany, he took an active share. His position as operatic Capellmeister at Dresden thus forfeited (a position for which, we believe, he was in some degree indebted to Meyerbeer), Wagner, by the advice of a friend, went to Paris, which, his former residence in the French capital having been anything rather than agreeable, conjured up bitter reminiscences. "On my first recognition of its loathsome shape," he says ("*Communication*"), "I cast it from me like some nocturnal phantom, hastening to the Alps of Switzerland, so as to inhale no longer the pestilential odours of the modern Babel." Years afterwards the production of *Tannhäuser* afforded "the stupid and thick-headed people in Paris," unable to comprehend and appreciate Hector Berlioz (*Oper und Drama*), an opportunity of avenging themselves upon Wagner, of which, it may be remembered, they took ample advantage—notwithstanding the fact that, to conciliate their tastes, he even deigned to introduce ballet, one of those adjuncts to operatic performance towards which he has felt extreme repugnance. Somewhere about the period of his quitting Paris for Switzerland Wagner resumed the literary polemics which began with his short treatise, *Die Kunst und die Revolution*, of which the world took little more notice at first than it vouchsafed to the "two paradoxes" supported by George in the *Vicar of Wakefield*. In a more elaborate essay, *Das Kunstwerk der Zukunft* (already referred to), Wagner developed his new theory at greater length. His object, he informed us, was to make art independent of its so-called "patrons," whose bad taste caused it to be used by interested traders for the mere purposes of speculation; in fact, he was desirous of severing it altogether from "the political conditions of the modern world," insisting that Art, instead of being divided into separate manifestations, should be one and indivisible, tending to a single human purport. This treatise found many readers; the Art-work of the Future became a frequent topic of discussion among earnest thinkers, and Wagner had already laid the foundation for that purely literary—independent of poetical—reputation which culminated in his next and most carefully wrought-out dissertation, *Oper und Drama*. In that work he dwells chiefly upon art in the abstract, and especially on the union, or rather amalgamation, of poetry and music in his ideal drama. Except by its author's most vehement and irreconcilable opponents, *Oper und Drama* was admitted to be a masterpiece of subtle argument. It won over to his creed a large number of influential disciples, who took up the argument, and fought for it, in several instances almost as emphatically and uncompromisingly as himself. The storm of controversy now burst forth, and Wagnerism became a proselytising faith. "Every one," said Edouard Hanslick, "must now think Wagnerially, write Wagnerially, and compose Wagnerially, or be impeached for high treason against art." And yet the operas hardly made such rapid strides towards general public acceptance as Wagner, despite his professed disregard of public opinion, eagerly desired. His "*Communication*" gives a fair and interesting account of his early struggles, his ever deepening convictions, and the steady growth of his inventive power. *Oper und Drama*, it was believed, would be the last effort of the kind from the pen of Wagner; but, unfortunately the *cacoethes scribendi* was too strong upon him; and the "*Communication*" was followed up by other polemical writings, among them being a letter on "Judaism in Music" (addressed to Madame Marie Muchanoff) and a treatise upon the art of conducting an orchestra, both of which, the former more particularly, gave offence in many quarters, and created for their author far more enemies than friends. The talk about Jews and Jewish music—especially the passages referring to the "music-bankers" of the day, who have sprung from the school of Mendelssohn, or been recommended to the world by his patronage—would, but for the feeling that clearly prompted them, simply provoke a smile. To pass, however, to a less un congenial topic—the earnest demand of Liszt for "some new creation" was met with eager acquiescence by Wagner, who immediately set to work upon re-casting his early projected drama upon *Siegfried's Tod*, which, during long and earnest consideration, gradually expanded into the colossal



"Trilogy," with preamble, which, under the title of *Der Ring des Nibelungen*, will shortly be presented to an audience, including the German Emperor himself, from all parts of the civilised world, in a theatre built by Wagner for himself after Wagner's own designs.

For the personages and incidents of this extraordinary work, Wagner has gone to various sources. But a careful examination of each of these, with the object of explaining the organic whole which he has, with infinite art, constructed, would be a superfluous, nay, a hopeless, task. Whatever different opinions may exist with regard to his claims as a musician in the abstract, there can be but one about Wagner's right to be considered a poet of high gifts. His treatment of the folk-stories of *Tannhäuser* and *Lohengrin*, that of *Lohengrin* especially, would alone establish the fact. In the *Ring des Nibelungen*, however, he has taken a loftier flight, covered a wider field, and depicted a far greater variety of characters and emotions. After exploring the Northern primeval myths, that dark country which separates the end of one civilisation from the beginning of another, he has gone into the cycle of heroes and deeds immediately springing out of it, and welded the two into one harmonious drama, in which their intimate connection, as cause and effect, is logically deduced, gods and heroes alike being subject to the desires and passions that stimulate humanity and control its actions. In carrying out his plan Wagner seems chiefly to have resorted to the Icelandic Eddas, the *Völsunga Saga*, and the *Nibelungen Lied* of the German middle ages, the *Heldenbuch*—although König Alberich, a dwarf, and a certain Gibich, king of a territory on the Rhine, play conspicuous parts—not being brought under contribution. How much proceeds from these it would be too long to inquire, nor is it necessary. Enough that Wagner has fused the materials they afforded him into a consecutive drama, of which the proportions are symmetrical, while the action progresses with ever increasing interest till the close, comprehending the death of Siegfried, the self-immolation of Brünnhilde, and the restoration of the fatal ring to the Rhine nymphs. These incidents do not form the catastrophe either of the *Völsunga Saga* or the *Nibelungen Lied*, but Wagner's object was simply to construct a drama, according to his own original view, of which Siegfried, the type of pure human heroism in Teutonic legend, should constitute the central luminous point. How this early enchained his fancy he tells us in the oft-cited "Communication." About the same period Wagner entertained the idea of an historical drama, which he also desired to fashion in the spirit of myth, unfettered by exceptionally historical details. His chosen hero now was Barbarossa; but the accomplishment of his task, after the manner contemplated, appeared to him to present insuperable obstacles; and, abandoning the scheme, he from that period became wholly absorbed in Siegfried—not Siegfried as we find him in the *Nibelungen Lied*, but Siegfried of the absolute myth, "which as yet only the folk have created." This magnificent figure, nevertheless, long as it had attracted his attention, did not entirely "entrance" him until he succeeded in beholding it in its purest human significance. Then it was he saw the possibility of making Siegfried the hero of a drama, which would never have suggested itself so long as he knew him exclusively through the medium of the *Nibelungen Lied*. At the same time it appears singular that Wagner should first hit upon Siegfried's death as the subject of a drama intended to stand alone. The death now occurs simultaneously with the "dusk of the gods" and the vanishing of Walhalla in *Götterdämmerung*, the last section of the trilogy to which *Das Rheingold* serves as preamble. The entire character of Siegfried was clearly not here set forth. The story of his boyhood and early adventures was indispensable to the true understanding of a hero who, while, by aid of certain symbols in his possession, he might subdue all nature to his will, unconscious of their power, allows them to become the means of his own destruction. To Wagner's inner sense of this want of completeness we were indebted for the drama, which, under the name of *Siegfried*, forms the second part of the trilogy. Still unsatisfied, however, he deemed it advisable to anticipate *Siegfried* by yet another drama—*Die Walküre*, in which the mystery of the hero's birth is foreboded; and even this last not sufficing, *Das Rheingold*

was projected as an introduction to the whole. Here we go directly to the fountain head, and are concerned with the gods, giants, and dwarfs (Nibelungs) of Scandinavian mythology, their common jealousies, disputes, and quarrels, the sin which results in the loss of eternal youth, and their final annihilation. We have now the great conception entire, each division dependent upon that immediately preceding it. *Das Rheingold*, as Mr Hüffer reminds us in his essay on the subject, has been compared with the introduction to Goethe's *Faust*; but the comparison does not hold, inasmuch as *Faust* would be quite intelligible without an introduction, while the characters and incidents of the *Nibelungen Ring* being foreshadowed in the *Rheingold*, the prelude is indispensable to a thorough comprehension of the whole. Accepting the *Rheingold*, moreover, as an integral part, some critics are of opinion that the *Walküre* might have been omitted. This, for obvious reasons concerning its main purport, would hardly be objectionable, much as we should thereby inevitably lose of what is worth preserving; but then, how explain the anger of "All-Father" Wotan against Brünnhilde, his favourite daughter, chief of the Walkyrie, and substantially as much the heroine of the trilogy as Siegfried is the hero? We must, in short, accept Wagner's plan as he himself has developed it, or reject it altogether—to which latter alternative his uncompromising disciples by no means incline. The "advance still farther," in the opinion of very many, who, since the idea of the *Nibelungen Ring* was first engendered, have been loud in anticipatory praises, and for 20 years and more have prophesied, in its completion and representation according to the stipulations of its author, the solemn inauguration of a new era for art, would seem to be fairly accomplished. A few days more must bring us face to face with the "all-drama" which is to work this miracle, and enable impartial and hitherto uninitiated lookers-on to frame an opinion of their own, an opinion with which the music—not heard, as some of it has hitherto been heard, in fragments, but as a necessary and inseparable part of the entire structure—must have no little to do.

#### PROFESSOR MACFARREN'S NEW ORATORIO, THE RESURRECTION.

The book shows its own argument and the method wherein this is treated. The latter differs from that of the early Church, preserved by Luther and exemplified by Bach, in having the speeches of the personages sung by him who also narrates the action; in having the texts of the reflective passages selected from Holy Writ; and in having original tunes to the hymns. This last is necessitated by the old practice in England of making Psalm tunes to metres, not to words, and thus having no tune and poem identified with each other. One of the rare exceptions is in the 100th Psalm, and this tune is used as the *finale* because old versions disperse the sense of the first prose verse, and neglect the emphatic accentuation of a primitive and much-liked reading of the tune, a new version of the first verse of the Psalm is fitted thereto. The musician's beautiful resource, which dates from "Cosi fan tutte," in the opera so named, and "Er ist verstumert," in *Fidelio*, at least, not to name the mad scenes in a host of Italian operas (the resource of alluding in an after situation to a phrase which illustrates an earlier, and so associating the two as in one thought, or showing the bearing of each upon other) is freely employed. Thus when "The disciples went away again," the phrase "Even our faith," from the preceding chorus, is meant to show the bent of their thoughts on the road to their own homes. "He is the resurrection" is quoted in subsequent places to which it is supposed to be pertinent. So are "They have taken away the Lord," "Now is our salvation nearer," "For fear of the Jews," "Peace be unto you," Thomas's "Except I shall see," "Blessed are they that have not seen," &c. The overture is suggested by, but pretends not to depict, the two preceding chapters of St John's Gospel—at least, this portion of the narrative was evidently in the mind of the composer.

MARSEILLES.—*Aida* will be performed at the Grand-Théâtre in the course of next season. This will be its first production in a French dress in a French theatre.

BRUSSELS.—M. Devoyod is said to be re-engaged for next season at the Théâtre de la Monnaie. Mme Galli Marié will appear there in October for a limited number of nights as the heroine in Georges Bizet's opera of *Carmen*.

## PROMENADE CONCERTS.

Messrs A. and S. Gatti commenced their season of Promenade Concerts on Saturday night at Covent Garden Theatre, with the fairest prospects of success. The decorations of the interior, by Messrs Dayes & Caney, are new and in excellent taste, some of the scenes which marked the progress of his Royal Highness the Prince of Wales through India being conspicuous. The giant orchestra, occupying its accustomed position, is as always an imposing feature, and it could hardly be filled by a more efficient company, among the ranks being some of our most skilled performers, while the duties of conductor are assigned to Signor Arditi, whose musical knowledge and lengthened experience eminently fit him for the task. No heartier welcome than that which the well-known Italian *maestro* received from a densely crowded audience could have been accorded to an established favourite of the public. The musical arrangements made by this gentleman are not only on a liberal scale, but calculated in all respects to satisfy the expectations of those who habitually support the Promenade Concerts. The orchestra numbers nearly eighty instrumentalists; and these, in special pieces (such as the "Grand Selections"), are strengthened by the co-operation of the band of the Coldstream Guards. After the National Anthem had been played, Weber's splendid overture to *Euryanthe* at once set all doubts at rest about the excellence of this important auxiliary to the general effect of the performances; and later on, in the piquant *scherzo* of Mendelssohn's Reformation Symphony and Rossini's brilliant and always popular overture to *Semiramide*, the good impression was more than confirmed. The "selection" from Wagner's *Tannhäuser*, one of the most effective *pots-pourris* Signor Arditi has put together for such purposes, both called in the aid of the military band and served to exhibit to advantage the abilities of several of the most expert solo players—for instance, Messrs Svendsen, Horton, and Lazarus (flute, corno inglese, and clarinet), Mr Hughes (ophicleide), Messrs H. Reynolds and Lockwood (cornet-à-pistons and harp)—all of whom were more or less applauded in their various "obligato" exhibitions; an effect of unison, for violins, violas, and violoncellos, being also a noticeable feature. The "selection" was warmly applauded. The engagement of M. Henri Ketten, "the French Rubinstein," as he has been not inaptly styled, will be met with unanimous approval. The mechanical powers of this artist are in the highest degree remarkable; but he has also other qualities, and can make the instrument speak as expressively in the softer passages as he can make it speak forcibly in the louder. His execution of the *adagio* and *scherzo* from a concerto "in the symphonic style," by Lisolt was little short of wonderful, nor was he less happy in the transcription of the quartet from *Rigoletto*, which he gave in obedience to an "encore" too emphatic to be disregarded. In the second part of the programme M. Ketten introduced two very effective pieces of his own composition—a "study on the shake," which showed him a perfect master of that too often neglected embellishment, and the "Ronde des Djinnas," a characteristic effusion which pleased the audience so much that they again compelled the pianist to return and play once more, which he did with the best grace possible. M. Ketten, indeed, is likely to prove a valuable acquisition to the concerts. The singer who created the liveliest impression was Mdlle Bianchi, one of Mr Gye's recognised *prime donne*, and a great favourite at these entertainments. Mdlle Bianchi was honoured by a welcome the cordiality of which was unmistakable, and was forced to repeat both her solos, the first being "Una voce poco fa," the second, "The Page's Song," by Signor Arditi, the spirit and graceful tunefulness of which are well suited to the style of the vocalist, and were thoroughly to the taste of her hearers. Madame Fernandez-Bentham, the other lady vocalist, also gave much pleasure by her delivery of Leonora's *cavatina* from *La Favorita*, and, being called forward at the end, repeated the quick movement. The remaining singers were Signor Gianini, a tenor with a powerful voice, of which he may yet learn to make better use, and Signor Medica, a baritone-bass, likewise possessed of a capable voice, and evincing no inconsiderable talent. Both were successful and both had to sing twice, the former in an air from *Norma*, the latter in an air from *Un Ballo in Maschera*. In short, the audience, seemingly delighted with everything, encored almost everything, and even expressed their satisfaction after the same manner in favour of the quartet from the last act of *Rigoletto*, of which M.

Ketten had already given them a foretaste on the piano. The band of the Coldstreams also took part with the regular orchestra in the Indian March from the *Africaine*, as well as in a new valse entitled "Les Viennoises," composed by Signor Arditi expressly for the Promenade Concerts, as effective and catching a thing in its way as could be imagined. The last part of this was also called for again, and the concert—which, owing to a prevalent custom that can never be too earnestly discommended, may be said to have been heard pretty well twice over—came to an end with the Schlaraffen Galop of one A. W. Czibulka, a rattling piece of work.

The first "classical night" is already announced for Wednesday, and Mr Fred. Walker's London Vocal Union is to appear on the evening after.

## MUSIC AT MELBOURNE.

Since our last summary of news on the 15th May, there have been signs of reviving activity in the musical affairs of Melbourne. The South Melbourne Tonic Sol-fa Association, a society recently formed, and making good headway, gave a choral concert on Thursday evening, May 18th, at Emerald Hill. The choral singing was of fair quality, under the direction of the conductor, Mr P. P. Fraser. The full choral services which are occasionally held on Sundays in the Melbourne Town Hall are specimens of the skilful performance of a particular class of music. A numerous choir can always be got together under the able control of Mr David Lee, the organist. On May 28 we had the *Magnificat* and *Nunc Dimittis* in C, by Ebdon, with *Hymns Ancient and Modern* and an anthem, consisting of "Lord God of Abraham," from *Eljah*, and the chorus, "Lift up your heads, O ye gates," from the *Messiah*. The service attracted a large congregation; the Revs. T. C. Cole and Plow Kane were the officiating clergymen. The annual meeting of the Brighton Philharmonic Society was held on May 23rd, and the report disclosed a prosperous state of affairs. The most successful performances for the year had been Mendelssohn's *Athalie* and J. F. Barnett's *Ancient Mariner*. On the night of the Queen's birthday the managers of the entertainments called the People's Concerts, at the Temperance Hall, gave a concert for the benefit of the Asylum and School for the Blind in the Melbourne Town Hall. The place was densely crowded, and the result was quite satisfactory to the Asylum. A number of blind pupils took part in the entertainment, and displayed highly commendable proficiency. The Melbourne Temperance Musical Union gave its first public concert, on the 5th June, at the Temperance Hall, in Russell Street. The choir, under the leadership of Herr Elsässer, sang some part-songs very creditably, and little Miss Elsässer displayed great skill as a pianist. The Melbourne German Liedertafel gave one of their pleasant social entertainments at Hockin's Assembly Rooms on the 5th June. The general programme included a concert, supper, and ball. Mrs Cutter was the chief solo vocalist. Mr Henry Curtis played Singelée's fantasia from *La Figlia del Re* in a very praiseworthy manner. Herr Siede, the conductor to the society, contributed one of his brilliant flute solos; and Miss Ulbrick, a promising young pianist, played Benedict's "Reminiscences of Ireland" with good effect. In addition to the mixed choir, there was a capital orchestra. The Mozart Symphony in D was amongst the noteworthy parts of the performance. Mr David Lee, the well-known organist, has been elected to the position of treasurer to the Melbourne Philharmonic Society, of which Mr J. Summers is conductor. Mr Lyster recommenced business at the Opera-house on Tuesday, the 6th, after having had a season of continued success in Sydney. *The Bohemian Girl* was the work selected, and served to show both Miss Emilie Melville and Mr Armes Beaumont in excellent condition of voice. *La Belle Hélène* of Offenbach is now in course of preparation. Mr Farley, a well-known bass singer, at the head of a "Bijou" concert company, has been doing good business in the provinces, and has now opened at the Apollo Hall in Melbourne. The New Zealand papers give glowing accounts of the continued success of Mdlle Irma di Murka, now Mrs John Hill.—*Melbourne Argus*, June 12.

HIRSCHBERG.—One of the principal attractions of the first Silesian Musical Festival, lately held here, was a new chorus by Herr Bott, *Capellmeister*, of Hanover, and a pupil of Spohr. This gentleman played, also, with great success, a Concerto by his old master, besides other compositions.

## THE MUSICIANS' COMPANY.

The livery of this company, with several distinguished visitors, dined together at the Albion on Tuesday, Aug. 1, under the presidency of the Master, Mr William Chappell. The gathering was in celebration of Sir Henry Cole, K.C.B., and Mr Freahe having been presented with the freedom of the company. Amongst the gentlemen present were:—Mr J. H. Skilbeck (prime warden), Mr G. Wood, Mr J. P. Theobald, Mr W. C. May, Mr T. P. Jones, Mr J. B. Herring, Mr W. C. Herring, Mr F. H. Lescher, Mr A. Nicholls, Mr H. H. Poole, Mr H. M. Phillips, Mr R. Warrick, Mr W. M. Wilkinson, Mr G. Gadsdon, Mr N. W. Walker, Mr Edward Land, Mr R. Goodrich, Mr T. Molineux, Mr N. Lockyer, Dr C. M. Tidy, Dr Stone, Major Testing, Mr Frank Chappell, Mr C. Burnell, Mr J. Theobald, Mr George Metzler, and Professor Chinnery.

After dinner the grace, "Benedictus sit Deus in donis suis" (1681), was sung, and the Master briefly proposed the loyal toasts; after which he prefaced the toast of "The Musicians' Company" by a few words about its history. "It was," he said, "originally instituted as a Guild or Fraternity of Minstrels by King Edward IV., in the ninth year of his reign. The charter is still extant, and is printed in Rymer's *Fœdera* (xi. 642). The court of the company was formed of musicians in the service of the king who had also been in that of his predecessor, Henry VI. The Master, who was then called the "Marshall," held his appointment for life, and his two wardens were elected annually. Power was given to examine the qualifications of all public performers, and to silence the incompetent. The guild was attached to the Chapel of the Virgin, under St Paul's Cathedral, and to the Chapel of St Anthony, which is only described as in the City of London. It was to keep wax tapers burning in each of the two chapels; and to pray for the health and for the souls of the king, the queen, the Duke of York, and the rest of the royal family. Funds were provided by a payment not exceeding 3s. 4d. from each person upon admission, and by fines inflicted upon pretenders to minstrelsy, or upon delinquents for irregularities or indifferent performance. This was the charter of the company until the reign of James I. Among the *Remembrancia* of the City recently brought to light, No. 16 is a letter from the Lord Keeper, Sir John Puckering, to the Lord Mayor, requesting him to see that William Warren, lately chosen Master of the Musicians' Company, but prevented from the peaceful exercise of his office by some of the members of the company, be not further interfered with. This letter is dated the 29th September, 1594. The new charter granted to the company by James I., in the second year of his reign, dispenses with the wax candles and the praying for souls, and substitutes for them the right to hold land and houses. It renews the powers of the former charter, but makes the election of the Master annual, as well as that of the wardens. I will now give you the old toast: 'Prosperity to the Musicians' Company, root and branch!—may it flourish for ever!'"

The toast was drunk with enthusiasm. The Master then tendered to Sir Henry Cole a copy of his freedom, and proposed his health in a eulogistic speech.

Sir H. Cole, who, on rising, was heartily cheered, made a suitable reply. After alluding to the services of Mr Freahe as an energetic and useful member of the Society of Arts, &c., the Master concluded by proposing the "Health of Mr Charles James Freahe, whose munificent gift to the nation we acknowledge by the freedom of the city and the livery of our company, and couple with his name that of his accomplished lady, Mrs Freahe, who has presented five scholarships to the school of her husband's founding."

Sir H. Cole, in the absence of Mr Freahe from severe indisposition, returned thanks.

The Master then proposed "The health of the new liverymen—Mr F. Chappell, Mr E. Land, Mr G. T. Metzler, Mr T. Molineux, Mr H. Phillips, and Dr W. S. Stone."

Dr Stone replied for his brother liverymen.

To the toast of "The visitors," proposed by the Master, Mr Norman Lockyer replied.

Professor Chinnery gave "The Health of the Master," highly complimenting him upon the value of his historical and antiquarian researches. The Master briefly replied, speaking of his connection with the company since 1831, and proposed "The Health of the Clerk, Mr J. T. Theobald," who in response said that he looked upon this occasion as a revival of the Musicians' Com-

pany, so that the present would be one of the most important years in their history. They had introduced more new liverymen this year than in any year in which he had known the company. A compliment to "Our Musical Friends," acknowledged by Mr Land, closed the agreeable proceedings. The musical arrangements, as befitting the company, were of unusual excellence. The programme was largely composed of selections from Mr Chappell's "Old English Ditties," the vocalists being Miss Jane Wells, Miss Helen Heath, Mr Land, and Mr Lawler.—(*Abridged from the City Press*).

## ANTWERP FESTIVAL.

(To the Editor of the "Musical World.")

SIR,—I must thank you for having inserted my communication in your paper, and at the same time, in answer to the queries by "D. P.," I admit it is a pity the Antwerp Festival should begin on the same day as the Wagner Festival; but, the 15th being a holiday, it was more convenient to fix the time about that date.

Gevaert was written to by the committee, and replied: "He was busy with some other composition, and could let us have nothing for our Festival." That is why the programme does not contain a single piece by him.

YOUR CORRESPONDENT.

Antwerp, August 7.

## CRICKET MATCH.

The representatives of Covent Garden and Her Majesty's Operas played a match on Wednesday, July 26th, at the Alexandra Palace. The following is the score:—

## COVENT GARDEN.

FIRST INNINGS.		SECOND INNINGS.	
J. Stephens, b Foster	0	b A. Pearce	0
F. Tate, c and b Foster	0	absent	—
A. Parratt, b Foster	5	run out	4
E. Dowling, b Foster	0	b A. Pearce	8
J. Innes, b Foster	4	c and b A. Pearce	0
S. Hayes, b Foster	5	st Slater	0
W. Warren, c A. Pearce, b Coppin	5	b Foster	0
J. Weale, c A. Pearce, b Foster	2	b Foster	3
E. Sumner, b Coppin	1	not out	20
R. Haddick, b Foster	0	run out	2
W. Hall, not out	1	b Foster	0
J. Burne, c A. Pearce, b Coppin	0	b Foster	2
Byes	3		
Wides	2		
Total	28	Total	89

## DRURY LANE.

## FIRST INNINGS.

E. Bailey, b Parratt	4
F. Pearce, st Hayes, b Parratt	1
H. Pearce, b Hayes	16
A. Pearce, not out	72
— Foster, b Parratt	11
C. Slater, b Dowling	1
— Felton, c and b Parratt	2
G. Burroughs, c Dowling, b Parratt	1
R. Coppin, b Parratt	0
J. Reader, b Dowling	2
— Worsey, c Sumner, b Dowling	0
— Burne, b Dowling	0
Extras	10
Total	120

FRANZENSBAD (BOHEMIA).—The benefit concert, on July 28, of the Grand-Ducal chamber virtuoso, Mdle Dubez, from Schwerin, was as successful as it was interesting, and gave ample proofs how much the talent of this lady is estimated. Mdle Dubez was assisted by the Cur-Capelle. The following is the programme:—Overture to *Athalie* (Mendelssohn); Harp solos, "Air Russe" (Oberthür); and "Æols-harp" (J. Dubez); "Mandolinata" (Paladilhe); Romance for violin and harp (Oberthür); "Russian song" (Kotzebue); Divertissement on Balfe's *Bohemian Girl*, and "Carillon" solos for Cither (J. Dubez); Harp solo, "La danse des Sylphes" (Godefroid); and "Payer March" (Strauss). Mdle Dubez's solo performances were most flatteringly appreciated; and the duo for harp and violin, in which Musicdirector Th. Tomaschek played the violin part, met with marked success.



## MDLLE CHAPUY.

It is now decided that this young lady will leave the stage and retire into private life. She is shortly to be married, and does not expect to appear any more at the Opéra-Comique, where, by the way, her one-year's engagement expires on the 1st September, the probable date of the re-opening of the theatre under M. Carvalho. As may easily be imagined, one of the first steps taken by this gentleman was to combat a resolution so deplorable for art; but, as the principal stipulation with regard to the fair artist's marriage was that she should entirely give up the stage, she could not listen to the new manager's urgent proposals. Thus, we are about to lose Mdlle Marguerite Chapuy, like Mdlle Fidès Devriès, at the very commencement of her triumphs. The lyric career of this eminent young singer will, unfortunately, have been very short, but every step in it is marked by a victory. She was a pupil of Regnier, and at first had notions of the Théâtre-Français. It was after her first appearance at the Vaudeville, in a piece which left unpleasant memories behind it, that she resolved to embrace a lyrical career. When quite a child, she had worked at sol-faing and singing under Madame Belloni; she had not much of a voice, but she possessed a great deal of determination. She applied to Professor Arnoldi, who took her through a course of exercises so nicely graduated that in a short time her small voice was greatly increased in compass, and became unerringly certain. Without anxiety as to the mechanical portion of her art, she went to Brussels during the war of 1870, and devoted herself to studying the principal female characters in comic opera. When her task was accomplished, she accepted a modest engagement at the Theatre in Rennes, and soon became its Carvalho. On her return to Paris, she was introduced by the Director of *Le Ménestrel* to M. Victor Massé, who then dreamed of Mad. Patti as his Virginie. After her voice had been tried, Mdlle Chapuy was engaged at the Opéra-Comique by M. de Leuven, more especially on account of her talent as an actress. M. du Locle, however, who entertained different views to his partner, was not over satisfied with the engagement, and, save for her Italian successes in London, Mdlle Chapuy would still be expecting the exceptional position she has achieved by her later performances in *Le Pré aux Clercs*, *Le Val d'Andorre*, *Les Amoureux de Catherine*, and *Philon et Baucis*.—Mr Mapleson, the manager of Her Majesty's Opera, is really the person to whom Mdlle Chapuy is indebted for her reputation in the French capital.—It is a sad truth, but such is sometimes the course of events, even in the great village of Paris.—*Le Ménestrel*.

(To the Editor of the "Musical World.")

DEAR SIR,—Could you kindly inform me through your columns the title of the song of which the following is part?—

"To rest in the far, bright heaven,  
Oh, so far away from here!  
It was in vain to speak to my darling,  
For I knew she could not hear."

The song was sung at the Albert Hall on December 2, 1872. If the title is not known, could you tell me where I could obtain the programme for that date?—I remain, yours respectfully, QUERY.

Bath, Aug. 5.

[The title of the song is "THE MESSAGE." The music is by M. Blumenthal.]

## EMPEROR AND COMPOSER.

The Emperor of Austria lately presented the sum of 1,000 florins towards defraying the cost of the Monumental Edition of Mozart's Works, undertaken, with the support of the International Mozart Foundation in Salzburg, by the firm of Breitkopf & Härtel, Leipzig. Replying to a deputation of the Committee, who, headed by Baron Sterneek, the President of the Foundation, thanked the Emperor for this act of liberality on his part, his Majesty said that he recognised the greatness of the undertaking, and trusted it would be brought to a successful termination. Some few days ago, likewise, the Grand-Duke Wilhelm forwarded the sum of 500 florins for the same purpose to Herr von Köchel, who has rendered such valuable service by his researches into matters connected with Mozart, and who, also, belongs to the Committee of the Mozart Foundation.

## A TRIFLE FROM BAYREUTH.

(Extract from a Private Letter of the 1st August.)

Several changes are reported to have been made in the cast of the Tetralogical Trilogy. In the first place, Herr Joseph Stierung, of Darmstadt, will sustain the part of Hunding. It is not settled who shall play the two gods, Donner and Froh, but most probably Herr Unger and Herr Gura will do so.

## PARIS SCRAPS.

(From our Parisian Scrapper.)

We have the authority of innumerable sages—for proverbs, we are often informed, are the wisdom of centuries in a concrete form—that half a loaf is better than no bread. In my opinion, even a slice only is preferable to nothing. Strong in that opinion, I write to-day though I have only two little scraps to offer you. "I give thee all, I can no more," as the song says.

You may recollect that, when the ballet of *Sylvia* was produced at the Grand Opéra, nothing was said in the bills as to who wrote the book, although the composers of the music were mentioned as usual. This resulted from the opposition offered by M. Jules Barbier to seeing the name of M. Mérante, the ballet-master, placed on a footing of typographical equality with his own. He insisted on figuring alone as the author of the book, or plot, and on having M. Mérante's share in the matter suggested by the words: "Choreography by M. Mérante." The question was referred to Maître Lacan, a well-known barrister, as umpire. This gentleman has decided that, according to the custom and precedents of the Grand Opéra, the ballet ought to be announced as by MM. Jules Barbier and Mérante. Maître Lacan bases his award upon the consideration that, though the author who furnishes the book of a ballet and the choreographer who invents the dances each contribute something entirely distinct, yet they are to all intents and purposes collaborators as much as the musician is a collaborator. Report says, and report sometimes speaks truth, that the subject will shortly be brought under the notice of the Dramatic Authors' Society.

My second Scrap is that at the last performance of the said ballet of *Sylvia*, and not long before the fall of the curtain, Mdlle Sangalli sprained her foot so badly as to be incapable of finishing her part. More than one writer on the French press fancies he has written a witticism when he has been guilty simply of a word-jingle by informing the public that Mdlle Sangalli was replaced *au pied levé* by Mdlle Fatou. The latter young lady, I may observe, acquitted herself very well. By the advice of her medical attendants, Mdlle Sangalli will go as soon as possible to drink the waters at Aix.

Bearing in mind what the Germans tell us, namely, that *Alle gute Dinge sind drei*, in other—i. e., English—words: "All good Things go in Threes," I will add one more scrap, and turn my two scraps into three. M. Carvalho has been definitively appointed manager of the Opéra-Comique on very advantageous terms. He will receive the old annual government grant of 240,000 francs, and pay only a reduced rent, until such time as the house becomes the property of the State, like the Grand Opéra, the Théâtre Français, and the Odéon. This will be the case ere long, and then M. Carvalho will pay no rent at all. He has also obtained from M. Emile Perrin, acting as M. du Locle's representative, the privilege of discharging by yearly instalments the amount due for fixtures. This amount is now reduced to 250,000 francs.

MAYENCE.—A grand concert took place under the direction of Herr F. Lutt, the town organist, in connection with the meeting of the Federal Shooting Union. Two hundred singers from the various local societies and the Cassel Gesang-Verein took part in the proceedings.

MEININGEN.—The dramatic company of the Ducal Theatre—a company deservedly holding high rank in Germany—were to have given a series of performances in London next spring, but the negotiations have been abruptly broken off. The English manager objected to the introduction of a conditional paragraph rendering the agreement between the contracting parties null and void in case of Court mourning (Ducal), fire, war, or political disturbances. For the same reason the operatic company will not pay their projected visit to the banks of the Thames. They were to have come over this year.

## MARRIAGE.

On the 3rd inst., at the Parish Church, Rugby, by the Rev. Henry Kelly, vicar of Christ Church, Hoxton, cousin of the bride, FRANKLIN TAYLOR, to MARY ANN ELIZA (MINNA), daughter of the late JOHN HENRY SALE, Assistant-Commissary-General. No cards.

## DEATH.

On the 6th inst., at 52, Leamington Road Villas, W., after a long and painful illness, MARGARET, wife of Herr LIDEL, and daughter of the late Major Ross, Rifle Brigade.

## NOTICE.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

## The Musical World.

LONDON, SATURDAY, AUGUST 12, 1876.

Bayreuth, Bayreuth, Bayreuth.



Bayreuth—at Rehearsal of "Götterdämmerung."

DR SERPENT.—I don't want to take the chair for Peters—do you?

DR GHOST.—Alas! poor Dishley!

DR SERPENT.—Besides, we can see all that goes on without returning to the King and Beard —

DR GHOST.—Or to Purgatory.

DR SERPENT.—Ap'Button (*distant thunder*) has sent Shoe to look after us.

DR GHOST (*turning paler*).—He'll come here!

DR SERPENT.—I shan't crawl out of the orchestra, but wait for the *Vorabend*.

DR GHOST.—Nor shall I vanish from this box. Keep quiet. Richter feels something tickling his feet.

DR SERPENT.—He'll think it's the Fafnir Worm.

DR GHOST.—Don't let the Master see you, or he'll lay hands on you for his *Rheingold*.

DR SERPENT (*hissing*).—I'm slippery, but shouldn't mind being at the bottom of the Rhine with Flosshilde.

DR GHOST.—What would Ap'Button (*nearer thunder*) say?

DR SERPENT.—He's approaching, I hear the flapping of his wings.

DR GHOST.—I scent the lashing of his coil (*lightning—thunder*). Who are these? Out-riders, by my bones!

DR SERPENT.—Bones is good. Out-riders, indeed (*crawls, inaudibly, out of theatre*). By Adnan! it's Twist (*hisses*).

DR GHOST (*groans*).—By Abs! And that snivelling poltroon, Shiver (*glides invisibly out of theatre*).



COLONEL TWIST.—Come, I've dragged you on at last. You shall hear, whether you like it or not.

DR SHIVER.—I don't want. Besides, you can hear without me.

COLONEL TWIST.—Fudge, make yourself comfortable.

DR SHIVER.—Let me go, then.

COLONEL TWIST.—I can't untwist. We must stay at Bayreuth as we are. You'll soon feel easy. Come!

DR SHIVER.—Disentangle me!

COLONEL TWIST.—Impossible.

DR SHIVER.—I wish I was with "F. C." at Herrenalb! (*Colonel Twist drags him along to restaurant.*)



DR SERPENT.—Serve him right.  
 DR GHOST.—Why?  
 DR SERPENT.—I don't know.  
 DR GHOST.—Nor I. By Pluto here's another volunteer!  
 DR SERPENT.—By Belus Baal Bel! it's Bird!  
 DR GHOST.—With Snail, a volunteer involuntarily. He likes not his company (*groans*).



DR BIRD.—Here we are at last.  
 SIR TOBY SNAIL.—Yes, unfortunately. I wanted to take Herrenalb by the way, and talk to "F. C.," of Cologne.  
 DR BIRD.—He takes my copy of the paper every week. I shall pay him a flying visit after Rheingold. Besides, you are so slow, you never would have got here.  
 SIR TOBY SNAIL.—I would rather have come alone. I don't like air-travelling.  
 DR BIRD.—Another time you shall go with old Owl.  
 SIR TOBY SNAIL (*withdraws head and horns—speaks from shell*).—Not by no means. I'm hungry (*exeunt to dinner*).

DR SERPENT.—Another flat. That Bird's a bird of prey, and Snail's his victim.

DR GHOST.—Serve him right.

DR SERPENT.—Why?

DR GHOST.—I don't know.

DR SERPENT.—Nor I. By Moloch! here's Duff Short. He has a bill of mine overdue.

DR GHOST.—And one of mine. Let's vanish.

DR SERPENT (*wriggling*).—Nonsense! He won't see us. By Mammon! here's Lord Long.

DR GHOST.—By Rhadamanthus! yes. He owes Short a long account. He was security for Spoonbill.

DR SERPENT.—Look—he sees Duff.

DR GHOST.—Duff don't see him. Duff's short-sighted.



LORD LONG.—Aw! Short's not coming here. Aw!  
 MR DUFF SHORT.—They told me that swindler, Long, would be at Bayreuth. He isn't in the book of strangers. Can't find him nowhere.  
 LORD LONG (*spying Short*).—Aw! demnition! (*slopes*).  
 MR DUFF SHORT. Spent half my tin for nothink. Don't care a cuss for the theayter. I'll go, though; he may be there. (*Reflectingly*.) Helse, vat 'as 'e come for, the varmint? It's only fifteen quid more. Good money after bad, I s'pose. Never mind. If I don't nab 'im now, ven shall I?  
 LORD LONG (*a good way off*).—Aw! demnition (*disappears*).

DR SERPENT.—I fear he'll spot Long, poor devil!

(*Tempest—thunder and lightning.*)

DR GHOST.—I see Ap'p'utton in the far! Loge, Alberich, Mime, Hagen, Fafnir, and Fasolt are going out to meet him. He's in search of us. Let's merge (*both vanish*).

—o—

#### SOMETHING ABOUT MUSIC.

IN these days when music, mythology, and speculative system-making are so much the rage, it is pleasant to read something about art in its absolute nature, the outpourings of an unsophisticated sentient being, who gives utterance to poetry, quite unconsciously, in the language with which he is most familiar, and, indeed, which is his natural and habitual speech. Read then something about

Ferdinand Hiller, the intimate friend and brother in art of Felix Mendelssohn-Bartholdy:—

#### DR FERDINAND HILLER IN WEIMAR.

(From the "Weimarische Zeitung.")

"Everywhere will the world go out of its usual course in favour of anyone or anything of more than ordinary importance, and I must, therefore, beg permission to begin at the end in noticing a number of concerts deserving notice, but still unnoticed, in order that I may start by writing about the first Subscription Concert in the Theatre. Nothing strikes us as more surprising, but nothing can be more acceptable, in a concert programme of the present day than to find in it the means of rendering ourselves perfectly well acquainted with some artistic individuality; and I see in the circumstance fresh proof how well our General Intendancy understands to do what is good alike for the public and for art. The concert I have mentioned presented us with Dr Ferdinand Hiller as a composer, as a conductor, and as a pianist. That our short daily criticism does not allow me to go into detail is, on this occasion, not so much to be regretted, for I am relieved in consequence from the necessity of making an unnatural separation of constituents closely connected with each other; and unnatural, indeed, it would be, for Dr Ferdinand Hiller plays the piano with the clearness and intellectual superiority of a conductor and master of the instrument; he conducts with the delicacy and scrupulous regard for light and shade of the most admirable virtuoso; and he composes like a musician for whom music is a perfectly familiar and natural mode of speech, by means of which he gives utterance to the deep and beautiful susceptibilities of a mind cast in a truly artistic mould. From all these different elements there results so harmoniously developed an individuality that in dealing with it we have not to proceed anatomically.

"The public—to whom I infinitely prefer considering myself as belonging than as being a member of the guild of criticism—did, entirely of their own accord, the right thing; they allowed this individuality to work upon them; they rejoiced in it; and they manifested their thanks by the most liberal applause. In what the principal merit of Hiller as a composer consists is something which cannot be clearly and exhaustively determined after one concert. A short but unusually captivating and touching duet, from the *Zerstörung Jerusalems*, well rendered by Mdle Dotter and Herr Borchers, reminded me that the above oratorio laid the first foundations of Hiller's reputation as a composer in the grand style. This was years ago, but the Pianoforte Concerto (No. 3, in A flat major) proves that he has kept up with the extensive development of modern concert-music. In fancy and working-out, in effective employment of the solo instrument, and in the sonorous charm of the orchestra, this Concerto is as rich as it is interesting, and, though I do not believe that we could easily derive as much enjoyment from hearing it when interpreted by another person as when performed with such mastery by the composer himself, it is a concert-piece which, in our opinion, must be most welcome to pianoforte-players.

"The three violin pieces, 'Toccata,' 'Adagio,' and 'Capriccio,' most admirably executed by Herr Kömpel, the *Concertmeister*, are indisputably remarkable creations in the literature of the violin; they unite rare beauty and depth of feeling with original and characteristic fancy, and afford the performer every opportunity for the exhibition of brilliant execution and artistic conception; they likewise furnish evidence of the musician's deep earnestness and of his power of exercising masterly sway over all the glittering resources of the virtuoso. The two independent orchestral pieces which we heard included one with which we were previously acquainted, the overture to Schiller's *Demetrius*—a fine and significant composition, from which we plainly perceive how thoroughly the composer was imbued with his subject—and a 'Dramatic Fantasia,' in passing an opinion on which I would fain borrow a simile from another art: it is a cartoon conceived with rich fancy; serious and gracefully joyous motives are traced in it with a certain hand; each in its way is beautiful and expressive, but still not forcing itself out of the given frame. But I must abandon the simile when I come to speak of the orchestral work, which, from the care displayed in its elaboration and its sonorous riches, has naught in common with the notion of a sketch.

"We have now to say, respecting two songs, that Herr von

Milde sang them admirably, and that we were more especially well pleased by the first. Ferdinand Hiller is, however, so well known, as far as his songs are concerned, that we need add no further eulogium. The public followed all the numbers in the programme with visible interest, manifesting their appreciation of them by the heartiest applause and several recalls.

"An endless amount of discussion has been occasioned by the question as to whether the artist's lot is one to be envied or whether it is an unthankful one. I cannot think it is the latter. For what man save an artist is it possible to render in a few hours a large number of human beings warmly attached to him, so that his name, when we again come across it, is grateful and familiar to us, because it reminds us of hours of delight? The power of personal influence is exceedingly great; and, though Hiller's works were not one jot more valuable before his journey from Cologne to Weimar than they are now, I feel convinced that many a person among our public will, after the journey, look more eagerly for the printed name of an artistic individuality with whom he has been brought into absolute contact. For such persons I must observe that the commencement of my article of to-day does not exactly hit the mark. Hiller has come before us in his totality as a musician, but not as an author, and in this capacity he occupies a more eminent position than can be described in a few words. Natural though it be that those who stand on the summit of their art should desire to render what has become clear to themselves intelligible to the public likewise, it has been, up to the present, comparatively rare for musicians to write about music. It is not, as experience has taught us, an absolute necessity that the musician should, in matters of culture beyond the limits of his own art, achieve a prominent position; when, however, he does so, he acquires, as scarcely anyone else can, the faculty of mentally flinging himself into fresh situations and sensations. If, in addition to this, he should happen, as is the case with Hiller, to exercise the same mastery over words as over tone, literary pictures, incomparable for their immediateness and wealth of expression, are the result. We leave to a more capable pen than our own the task of noticing in detail the volumes, *Aus dem Tonleben unserer Zeit*, &c., but they are too closely connected with Hiller the musician for me to omit at least mentioning in the present article what enjoyment is derived from their perusal."

This, too, from the city where All-Father Liszt sat enthroned, dreaming of All-Father Wotan, the one-eyed Wanderer (All-Father), and building Wagnerian Walhallas in the air.

Otto Gerd.

THE distinguished violinist, Herr August Wilhelmj, will, as soon as he has fulfilled his important duties as principal violinist at the Bayreuth Festival, reappear at the Messrs Gatti's Promenade Concerts at Covent Garden Theatre, where he experienced so enthusiastic a reception last season.

#### TO, CORRESPONDENTS.

AN OLD PIANIST.—On the contrary, we have the article in our possession (from *The Daily Telegraph*); and here it is for the benefit of "An Old Pianist":—

"Another pianist made his first bow to an English audience at this society's concert, in St James's Hall, on Monday evening. Herr Barth, of Berlin, has chosen an unfortunate time to visit us. It is as though somebody had announced the discovery of a new planet while a comet blazes in the heavens. Who cares about it or removes his gaze from the dazzling stranger to search out the little speck of light? Wonder may be, as Dr. Johnson's magnificently sounding generalisation asserts, 'the effect of novelty upon ignorance'; but it is useless to deny that everybody who has an ear for pianism is just now absorbed in M. Rubinstein, to the exclusion of all others. Were Dr von Bulow himself to come amongst us, no dread of that gentleman's possible wrath would secure him a following. We are agape at the mighty Moldavian, and don't care to be disturbed till we have settled in our minds the nature of that remarkable apparition. All the same, however, Herr Barth deserves a welcome and any attention we can pay him. He is an excellent pianist, with quite enough of 'higher development' to secure the warmth and freedom demanded by modern taste, while it is evident that, in more important respects, he belongs to the classical school. Herr Barth's touch and tone are alike admirable; in point of facility he lacks nothing, his octave playing being above all noteworthy, and his style is further marked by a rare combination of power and neatness. His performance made a lively impression, and at its close he was recalled amid loud applause. He will do well to visit us again under circumstances more favourable to a just estimate of his claims."

## OCCASIONAL NOTES.

ACCORDING to the *Trovatore*, one of the *lapses lingue*, familiarly termed "floss," which are well-known to all dramatic artists, recently happened to a celebrated Italian actress. In a drama of which she sustained the principal character, she had to say: "He shut the door and put the key in his pocket." For this sober statement of a by no means unusual act, she substituted the startling announcement that "He shut the key and put the door in his pocket," a feat which even the most enterprising clown has never yet attempted. A somewhat similar case was that of an actor who gravely assured the public that he beheld "A candle coming along the gallery with a man in its hand."

THE same facetious contemporary informs us that X sent a small box of cigars to his friend Y. "Well," he inquired on meeting the latter some few days subsequently, "What are the cigars like?" To which Y made answer as follows: "Your cigars are so detestable that mine, which are worse, are absolutely much better."

ONCE more we are indebted to the *Trovatore*, from whose columns we learn that a short time since Brighella came upon the stage with something hidden under his cloak. Being questioned by Arlecchino, he said the something was a dagger. Arlecchino insisted on seeing it, and found it to be a bottle of wine. Taking the bottle he tossed off the contents. "Ha!" he exclaimed, handing back the bottle, "the blade is finely tempered. There is the scabbard."

ALLUDING to the Opéra-Comique, Paris, the late Alfred de Musset wrote the following epitaph on himself:—

"Here lies one who went to the Opéra-Comique on the 30th July, 1840. He intended doing so on the 28th, but the theatre was closed on account of the fêtes; this is why he went two days later. He put himself into a very gloomy stage-box, where he was all alone, and he perceived, almost directly opposite him, a young and dark-complexioned woman. It was the second time in his life that he had gone to the Opéra-Comique, and it is impossible for him to explain why, having a horror of this theatre, he had experienced, from the 28th, such a desire to go there, that he borrowed from that respected worthy, his brother, the wherewithal to do so, as he would have no money of his own before the next day. And while in this stage-box, which is enormous, and in which he felt fearfully bored, he looked about the house, and fancied he recognised in another box a young woman with a dark complexion; but he could not possibly believe her to be the person he fancied, seeing that he thought the latter was engaged at Milan for the *autunnino*, that is, for the end of August. On going out, in a state of great emotion, he met, in a pelting rain, a captain with whom he was on very intimate terms. This captain assured him that he had, a few days previously, met the dark-complexioned female aforesaid in Paris, and that consequently it was of a surety she, and not a hallucination produced by the music. Thereupon the unfortunate wretch went home and smoked a large number of cigars.—Pray for him!"

FROM an historical account, published by the *Journal Officiel*, of the rights of dramatic authors in France, we learn that:—

"Up to the commencement of the present century some highly curious instances of these sales for a fixed sum are to be found. The immensely popular piece entitled *Le Sourd*, by Desforges, was sold for 600 francs. *Madame Angot*, also, which, in 1797, brought in more than 200,000 francs to the Gaité, fetched only 500 or 600 francs. The daughter of this female worthy divided in the present day more equitably between the authors of her days and her adopted father the millions which she caused to flow into the hands of the astonished treasurer at the Folies-Dramatiques. It was about the commencement of the reign of Louis XIV. that the custom began to spread of substituting for fixed sums, which had been usual up to that time, the wiser and juster system of a proportional scale of remuneration. Quinault first introduced this plan in 1653. The system of authors' shares was sanctioned, in 1697, by a Royal order, which fixed them at a ninth of the receipts for pieces in five acts, and at a twelfth for pieces in three, after deducting 500 francs in winter and 300 francs in summer as the daily expenses of the theatre. But when this amount had not been taken on two successive occasions, the author was at once expropriated to the benefit of the actors. In 1757 the latter, on their own authority, substituted, for the above sums, 1,300 francs in winter and 800 francs in summer, and, in 1766, they stipulated that two deficits, even though not consecutive, should cause a piece to become their property. Lastly, in 1780, the box-lettings, which amounted, on an average, to 800 francs an evening,

and the subscriptions ceased to be considered in making up the legal minimum. This state of things, warmly attacked by Beaumarchais, did not survive the *ancien régime*. The laws of the 13th January, 1791, and those of the 19th July, 1793, in the first place; then the decree of the 5th February, 1810; and, lastly, the laws of the 3rd August, 1844, and those of the 8th April, 1854, have placed literary property upon a more equitable footing."

The actors to whom allusion is made above were, no doubt, the actors of the Théâtre-Français.

## A Dream.



... It was in June. There was a half-moon, which paled the lustre of the stars. The air was quiet and sonorous. The grand-piano was opened towards the valley, and Liszt, with his energetic hands, struck up the magnificent hunting-chorus from *Euryanthe*. As a matter of course, he paused after each phrase, to wait for the answer of the echo. After the very first pause, we were seized with an enthusiastic

shudder. We were listening to a new, immense, ideal poetry! The musical phrase was much too long to be sent back by the first and second vibrations, but the third and fourth vibrations, the echoes of the echo, rendered it so truly that not a note was wanting. Liszt, growing excited, hurried the time a trifle. How shall we express ourselves? Each phrase was the object of burning curiosity and throbbing attention.

The last phrase but one especially, in which the chorus, in unison, sinks to a most moving D in the key of B flat minor, rolled with gloomy accents over the woods of the dark valley; but the last, going back so proudly to the E, announced the victory of human will over the obstacles opposed by the powers of nature. Chopin now took Liszt's place, and made the echoing and weep. He was then composing his "Impromptu," Op. 60, and played for the first time some phrases of the lofty theme in B flat minor, which forms its middle portion. The diaphanous Eolian music sent him into raptures. He continued longer than Liszt his mysterious conversation with the spirits of the valley; it assumed the form of a ghost-like dialogue, full of whispers and murmurs, and resembled a magic conjuration. The Lady of the house had actually to tear him from the piano. He was in a fever. Then Pauline V. sung the romance, so tender and simple: "Nel cor più non mi sento." It was an admirable choice, for each phrase consists of only two notes, and the echo repeated them from beginning to end with a fidelity which enchanted us all. In conclusion, the niece of the stewardess of the castle gave, with fresh vibrating voice, a folk's song, which the echoes manifestly repeated with delight.

It was two in the morning when suddenly loud laughter resounded in the park below, and we perceived the flicker of a strange kind of flame through the trees. It was a surprise. The friends of the house had brewed a jorum of punch in a gigantic silver bowl. They advanced triumphantly, and placed it, flaming away, upon the marble table. The noble beverage was greeted with a joyous "Hurrah," and the echo repeated: "Hurrah! Hurrah! Hurrah!" while the bluish flames cast fantastic shadows on the bushes and groups of trees. We drank punch, we supped, and we sang in chorus, by way of sending the echo a last and grateful greeting. The dawn already tinged the horizon when we parted, broken with emotion, but happy, and carrying with us an unfading recollection of the night we had passed.

Where are ye now, days of youth and happiness? Where are ye, too, glorious artists, so good, so simple-minded, and so considerate, despite all your greatness? Ah! most of you are dead, and the others, two excepted, only a shadow of the Past! Too well do we now appreciate the bitter truth contained in the words of the Florentine poet:—

"... Nessun maggior dolore  
Che ricordarsi del tempo felice  
Nella miseria!"

Umbra.



## RAMEAU.\*

(Continued from page 496.)

On his return to Paris, the date being evidently 1720 or 1721, the first thing Rameau did was to busy himself about the publication of his *Traité de l'harmonie réduite à ses principes naturels* (*A Treatise on Harmony reduced to its Natural Principles*), which was destined to produce so profound an impression. It was of the bold system expounded in this work that Fétis was able to say with justice: "Notwithstanding its radical defects, which tend to nothing less than the annihilation of correctness in the art of writing, this system, the first in which an attempt was ever made to place harmony upon a scientific base, is a creation of genius. It contains, moreover, a true and fertile idea, which alone would have immortalised its author. I allude to the consideration of the inversion of chords, a notion which belongs to Rameau, and without which there is no system of harmony possible. If we place ourselves in Rameau's position when he conceived his system, we shall feel compelled to yield him our admiration for the brain power which illuminates his conception." Rameau sold his *Traité de l'harmonie* to the famous printer-publisher, Ballard, who brought it out in 1722.† The critics instantly seized on the work, and the passionate polemics to which it gave rise began to render the name of the author known, and to attract public attention. Eager for work, and rendered still more ardent by his thirst for fame and the importance of the part he wanted to play, Rameau lost no time, but published in quick succession several other works, beginning with a large collection of pieces for the harpsichord,‡ and his *Nouveau système de musique théorique* (*New System of theoretical Music*). Very soon, as we are told, and in consequence of these publications, pupils began flocking to him, among them being some ladies of the highest rank. At the same time he was appointed organist at the church of Sainte-Croix-de-la-Bretonnerie. In a word, he was achieving a brilliant and solid position, more rapidly, perhaps, than he could have dared to hope, so that in a few years he was able to think of marrying and of definitively settling down. On the 25th February, 1726, when he was forty-two, he married a Demoiselle Marie-Louise Mangot, a young girl only eighteen, with whom, despite the great disparity in their respective ages, he appears always to have lived on terms of affection and harmony.§

(To be continued.)

\* From *Le Ménestrel*.

† For some of his works, Rameau was his own publisher. With regard, however, to the particular work in question, there can be no doubt as to his having made it over to Ballard, for, after the licence accompanying his Collection of Pieces for the Harpsichord, published in 1724, a licence which embraced other theoretical works, he placed the following declaration:—

"Je soussigné reconnais que je ne prétends point jouir du présent privilège en tout ce qui peut être contraire au *Traité de l'harmonie* que j'ai cédé à M. Ballard; ainsi les nouveaux systèmes sur la musique théorique, sur la basse fondamentale, et sur la mécanique des doigts sur le clavier ne pourront être imprimés qu'après avoir été examinés et comparés à mondit *Traité de l'harmonie*, que je ne prétends point détruire en aucune façon; bien entendu qu'il me sera permis d'ajouter ce que bon me semblera dans mes écrits, et d'y joindre les accessoires nécessaires. A Paris, ce premier février, 1724.—RAMEAU."

"I, the undersigned, notify hereby that I do not pretend to profit by the present licence in aught which can be contrary to the *Treatise on Harmony* which I ceded to M. Ballard; thus the new systems on theoretical music, on fundamental bass, and on the mechanism of the fingers on the harpsichord cannot be printed until examined and compared with my said *Treatise on Harmony*, which I do not in any way pretend to subvert, it being well understood that I shall be at liberty to add whatever I deem fit to my writings and to augment them by the requisite details. Paris, this first of February, 1724.—RAMEAU."

‡ *Pièces de clavecin avec une méthode pour la mécanique des doigts, où l'on enseigne les moyens de se procurer une parfaite exécution sur cet instrument, par M. Rameau* (Paris: chez Hochereau, Boivin, et l'auteur, oblong 4to). (Pieces for the Harpsichord, with a Method for the Mechanism of the Fingers, wherein are taught the Means of becoming a perfect Performer on the Instrument).—This collection bears no date, but the licence, which is valid for several works ("Cantata, Pieces for the Harpsichord, and other pieces of instrumental Music, with a new System of Music, another on Theoretical Music, Fundamental Bass, and the Mechanism of the Fingers on the Harpsichord"), is dated the 7th January, 1724.

§ In his *Dictionnaire critique de biographie et d'histoire*, Jal reproduces the certificate of Rameau's marriage. The ceremony was performed in the church of Saint-Germain l'Auxerrois, the parish of the bride, who resided in the Rue Bailleur. Maret, in his turn, speaking of Rameau's wife and children,

## WAIFS.

Signor Foli has returned from his visit to the Pyrenees.

To owe is human, to pay up divine.

The springtime of life—Our dancing days.

The marriage of Mr Franklin Taylor with Miss Mary Ann Eliza Sale is announced.

Ignaz Fischer, once orchestral director at the Opera in Vienna, died recently in that city in his 49th year.

Congressman Piper of California is a bachelor millionaire, and all the Treasury girls are anxious to dance to his music.

The Come-Home-Husband Club, as we learn from the *Boston* (U.S.) *Courier*, is about three feet long and an inch and a half in diameter.

M. Saint-Saëns is now a musical critic as well as a composer and pianist. The journal to which his contributions are addressed is *L'Estafette*.

It is stated that more than 150 accredited newspaper reporters will attend the Wagner festival, and publish their opinions for the benefit of their readers.

Maurice Sand warns all persons possessing manuscript copies of letters from his mother not to make them public without special authorisation from him.

Carli Zoeller's *Ecclesiastical Overture*, Op. 20, in A minor, was performed last Sunday at St John's Church, Duncan Terrace. Conductor, Mr W. Godden.

The revival of Meyerbeer's *Prophète* is to take place very shortly at the Grand Opera in Paris, with Mlle Bloch as Fides, and M. Sylva as John of Leyden.

Sir Julius Benedict will attend the forthcoming festival at Antwerp, and subsequently sustain the position of judge at the Wrexham Eisteddfod.

It was a touching scene—an able-bodied married man hurrying to the base-ball ground with a score-book and pencil in his hand, leaving his half-sick wife splitting wood in the cellar.

The French Academy of Fine Arts has appointed a committee to edit a Dictionary of Fine Art. Complaint is made because no musician has found a place on the committee.

We have one consolation in these hard times. A German chemist has obtained ferrocyanide of tetramethy lammonium by saturating ferrocyanic acid with tetramethy lammonium hydrate.

The celebrated vocal professor, Signor Mazzucato, has, we are informed, pronounced a highly favourable opinion of the voice and musical ability of Mr Herbert Reeves, eldest son of Mr Sims Reeves.

The Emperor of Austria has subscribed 1,000 florins for the new and complete edition of Mozart's works; the Archduke Wilhelm has subscribed 500 florins. These Imperial personages are genuine supporters of art.

Many a man who would roll up his eyes in terror at the idea of stealing a pocket-handkerchief will swoop down on a silk umbrella worth five-and-twenty shillings, and march off with his lips moving peacefully, as if in prayer.

At the Polytechnic Institution Mr J. L. King is giving a lecture on the picturesque aspects of the New Forest. Local photographers have supplied the pictorial, and Sterndale Bennett's cantata *The May Queen* supplies the musical, illustrations.

The Birmingham Festival, at which choral rehearsals of all the new works have for some time been going on, is looked forward to with unusual interest. The greatest anticipations are entertained of Professor Macfarren's new oratorio, *The Resurrection*.

The late Mr J. H. Griesbach's collection of acoustic apparatus, invented and made by himself, has been presented by his widow to the Lord President of the Council for the proposed scientific museum at South Kensington. This apparatus is now exhibited in the loan collection of scientific apparatus.

Mlle Mila Rodani, the interesting young *prima donna*, who, despite severe indisposition, created so highly favourable an impression at Her Majesty's Opera some time since as Maria in *La Figlia del Reggimento*, has entirely recovered. She is at present residing with her family near the Drachenfels, on the Rhine.—*The Graphic*.

says: "Mme Rameau is a good woman, gentle and amiable, who rendered her husband very happy. She has great talent for music, an exceedingly pretty voice, and good vocal taste. Her sister, a Dominican nun at Poissy, possesses one of the finest voices in France. Rameau has left three children: Claude-François Rameau, esquire, valet-de-chambre to the King, and highly esteemed by all who know him; Dame Marie-Louise Rameau, a member of the Convent of the Visitation of Sainte-Marie at Montargis; and Dame Marie-Alexandrine Rameau, married, after her father's death, to M. François-Marie de Gauthier, esquire, and a member of the first company of the King's Musketeers."

Signor Emmanuele Carrion, a once famous Italian tenor, died recently. He has left a son who is reported to possess a remarkably fine tenor voice, and it is said, although very young, already enjoys a certain reputation.

At the request of the Emperor of the Brazils, the hymn composed by Carlos Gomez, composer of the opera, *Il Guarany* (which will be remembered without regret at Covent Garden), was performed at the Philadelphia Exhibition at the celebration of the 100th anniversary of American independence. The hymn is entitled, "Il Saluto del Brasile."

Mdme Anna Bishop is engaged to give twelve performances at the Diamond diggings at the Cape of Good Hope, as she returns from Australia to England. Mdme Bishop thinks as little of accepting engagements to sing in India, Japan, China, Australia, Batavia, or Ceylon, as other vocalists do of leaving London for an engagement in the provinces.

If you meet a man late at night—says an American contemporary—with one or two pots of crippled flowers in his arms, and an uncertain manner of placing one foot before the other, make up your mind that the floral offering is not intended for a funeral, but to prevent one when he gets home with a ricketty excuse regarding where he has been since leaving his place of business.

A lady examining some clothing for infants in a Chicago dry-goods store was evidently at a loss to make up her mind as to the proper selection, when the clerk thought to assist her by inquiring: "Is your baby a boy or a girl?" The lady flushed hotly, but replied with ingenuous frankness: "I don't know yet." She was suffered to make her selection without further interruption.

ALEXANDRA PALACE.—During the ensuing week the new grand ballet divertissement, *Cupid on the Coral Island*, will be given with the *premières danseuses* and the entire company of Her Majesty's Opera (by arrangement with Mr Mapleson), preceded every day by one of Offenbach's operettas. The Baden-Baden open-air concerts and illumination of the Grove will also be continued.

A lady of a "certain age" appeared as a witness in a Paris lawsuit. "Your profession, madame?" inquired the President. "Dramatic artist," replied the lady. "Your age?" "Two-and-twenty." "Madame, I must now trouble you to take an oath to tell the truth, the whole truth, and nothing but the truth," was the remark of the President on hearing the lady's last reply.

It is now definitively arranged that M. Carvalho shall be the new director of the Opéra-Comique under the most favourable conditions. The subvention accorded him by the Ministry of the Fine Arts is the ancient one of 240,000 francs. This decision has given universal satisfaction, the Parisian public not having yet forgotten the services rendered to French art by M. Carvalho when the Théâtre-Lyrique was under his charge.—*The Graphic*.

HEREFORD FESTIVAL.—The Corporations of Hereford, Gloucester, and Worcester have already secured eighty places for the *Elijah* day at the approaching Hereford Festival, and have signified their intention of being present at the opening Service. The Mayor of Hereford has invited them to a breakfast, after which they will accompany him to the performance of the oratorio. The prospects of the meeting are as bright as its best wishers could desire.—*Graphic*.

Theodore Hook was relating to his friend, Charles Mathews, how, on one occasion, when supping in the company of Peake, the latter surreptitiously removed several slices of tongue from his plate, and, affecting to be very much annoyed at such practical joking, Hook concluded with the question: "Now, Charles! what would you do to anybody who treated you in such a manner?" "Do!" exclaimed Mathews. "Why, if any man meddled with my tongue, I should lick him!"

Mdlle Chapuy is about to be married, and one of the conditions of her marriage is that she shall no longer appear on the stage. She was to have appeared on the first of September, at the re-opening of the Opéra-Comique, and her loss will be a serious one to Mr Carvalho. The French papers admit that Mdlle Chapuy owes her Parisian reputation to her brilliant success at Mr Mapleson's Italian Opera in London. "It is sad to say," they add, "but thus it is sometimes even in the grand village de Paris."—*Graphic*.

Gatley's little grandson is giving him a good deal of trouble. Last Sunday this depraved boy put kerosene oil on the old man's tooth-brush, and then watched with fiendish glee (from behind the bathroom door) the horrible contortions of his grandfather's face, as he skinned around after cloves and lemon-peel. Yesterday this youthful but abandoned Thug put red pepper on a lilac, and got the confiding old saint to take a good strong sniff. Mr Gatley is a Christian man, and seldom goes back on his early Sunday School training, but on this occasion he managed to ejaculate a profane monosyllable twenty-three times in four seconds.

There has been some talk of a festival in commemoration of the late Hector Berlioz, to be held at Weimar, under the superintendence of Franz Liszt. What will Richard Wagner, who treated Berlioz so scurvily in his treatise called *Oper und Drama*, and to whom Liszt, as he himself avows, is an *alter ego*, say to this?

Mr Minto, the author of the article on "Byron" in the new edition of the *Encyclopædia Britannica*, thinks that the causes of separation between Byron and his wife must always remain a matter for debate, though he inclines to the opinion of those who accept the poet's own statement that "the causes were, in truth, too simple ever to be found out." Mr Minto remarks of the charges against Byron made by an American authoress: "It is enough to say that there is no evidence in support of her statements, and that they are virtually contradicted by Lady Byron's own behaviour." Of Lady Byron herself, he aptly says: "A wife who could coldly ask Byron when he meant to give up his bad habit of making verses possessed a terrible power of annoying such a man. Her perfect self-command and imperturbable outward serenity, her power of never forgetting an injury, and of taking revenge with angelic sweetness and apparent innocence of vindictive intention, must have been maddening."

He threw himself at the feet of the maiden, and, with a face white with passion, said: "Spurn my love, and I am dead to hope and to heaven. The hemlock and the cypress will overshadow me night and day. I shall keep no reckoning of time or place, the stars of my fate will fade from above, the earth will grow dark, its figures will pass by me like flitting shadows, and among them all I shall behold only thee! The winds of the firmament will breathe but one sound to my ears, and the ripples upon Charles River will murmur but your name evermore. And I shall go into my grave, down among the pale legends of my ancestors, and"—At this point the old man stuck his hideous face into the room, and squeaked out: "Give that calf more rope!" Then he yanked Clewston (that's the fellow's name) out into the backyard, and told him if he caught him slobbering 'round Emma (that's the girl's name) again, he'd put kerosene oil on him and set him on fire. Shortly afterwards Clewston was seen going down Columbus Street madder than a hen hung in a garden fence.

LINCOLN.—The organ recital given by Dr Spark, at the "John Hannah" Wesleyan Chapel, on Wednesday afternoon, August 2nd, was a treat to all who take delight in listening to the sound of the "king of instruments." The programme was judiciously selected, as our readers will acknowledge on reading it. Here it is:—Organ Concerto in G minor (Handel); Romanza, F major (Beethoven); Duet, "Quis est homo" (*Stabat Mater*) (Rossini); Extemporaneous Introduction and Grand Fugue (J. S. Bach); Air in G major (varied) (Haydn); Fantasia for the Organ, "Jerusalem the Golden" (W. Spark); Allegretto in B flat (Lemmens); Grand Chorus in D major (Guilmant); Air and Chorus (Handel). The recital occupied about an hour and a quarter, and gave general satisfaction, not only on account of the excellence of the selection of music, but also on account of Dr Spark's fine performance. The organ was a new one, built especially for the "John Hannah" Chapel. Dr Spark is evidently an enthusiast in his noble profession, and did not limit his performance to the afternoon. He gave some fine voluntaries during the morning and evening services, and wound up the treat at night by playing the Grand March in Sir Michael Costa's oratorio of *Elfi*, almost the entire audience remaining to hear it. Collections were made towards the cost at the Wednesday services, two concerts have already been given—the *Lincoln Gazette* informs us—and we hope another (entirely Handelian) will be arranged for the coming winter. Richard Sutton Harvey, Esq., gives £150, Mr Warrenner £50, Mr Wyatt £50, and other friends smaller sums.

ISLAND OF RUGEN.—Herr Johannes Brahms is at present stopping here.

CAIRO.—Signora Barlani-Nini is engaged for next season at the Vice-Regal Theatre.

LEIPSIC.—Verdi's *Aida* and Lecocq's *Fille de Madame Angot* are in rehearsal at the Stadttheater.

PALERMO.—The building of the new Teatro Bellini is being rapidly pushed forward. More than 700 workmen are employed on it.

MILAN.—Among the distinguished visitors here lately have been Sig. Panofka and Sig. Schira.—A grand Choreographic Congress is about to be held for the purpose of considering the best means of reviving the Terpsichorean art. It is said that among the resolutions to be proposed there will be one for abolishing dancing in operas, this being considered the first cause of the decadence of grand choreographic productions in Italy. "A hint to Rossini, Meyerbeer, Gounod, Halévy, &c., &c., &c.," says the *Gazzetta Musicale di Milano*, "the first and sole causes of the ——— cretinism of many choreographers."

**BAD CREUZNACH.**—The musical events of this favourite watering-place offer so much of interest that a short *resumé* may not be out of place. During the winter season the concerts of the Choral Society, and the Chamber-music Concerts, under Musicdirector Enzian, deserve particular notice. At the last named we heard Schumann's Piano Quintet; Haydn's String Quartet, No. 53; Beethoven's Trios, Op. 1 and Op. 70; and Brahms' Piano Quartet, Op. 25. The artists were Musicdirector Maczkowsky, from Coblenz, Concertmaster Grimm, from Wiesbaden, and the local String Quartet of Messrs Wolff. The fine execution of these works will be a most pleasing remembrance to all present. The Choral Society gave compositions by Mozart and Mendelssohn, also Bruch's "Schön Ellen," &c. with success. The solo parts were sustained by Mdme Lyda Klehmet, Mdle A. Graf, from Cologne, and Herr Philippi, from the Royal Opera, Wiesbaden. Herr Concertmaster Leonhard Wolff, from Marburg, one of Professor Joachim's best pupils, played Spohr's Concerto, No. 11, in splendid style. As usual, the Musical Festival, which took place May 13 and 14, proved particularly attractive. The first day brought Haydn's *Creation*; the second day a miscellaneous concert was given, with the following programme:—Beethoven's Overture, "Leonore" (No 3); songs by Henschel; the 130th Psalm, by the same composer (who, as vocalist, made a favourable impression by his tasteful delivery of his own songs, although less fortunate in reference to the composition of his Psalm). The lion's share in the performance was, however, reserved for Herr Musicdirector Enzian, who played Beethoven's Pianoforte Concerto in E flat in the most finished and admirable manner, and proved himself a worthy pupil of Dr Ferdinand Hiller, of Cologne. Frau Walter Strauss also made a good impression in Schumann's songs. The summer season has already brought us a concert—that of the Swedish Ladies' Quartet—in which, also, Herr Breitschule, the talented harpist of Musicdirector Mansfeldt's orchestra, distinguished himself by his performance of solos by Parish Alvars, Zabel, and Oberthür. At one of our next concerts we are promised the assistance of the Berlin Domchor. The regular summer concerts, under Musicdirector Mansfeldt, deserve unlimited praise, on account of their interesting programmes, as well as on account of their perfect execution.

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